

潮升：边界抗争指南

RISE: A GUIDE TO BOUNDARY RESISTANCE

亚历桑德拉·梅 景观设计师、研究者
Alexandra Mei Landscape Designer and Researcher



1. 边界抗争示意图
1. A drawing for boundary resistance

© Alexandra Mei
1

摘要

指南特有的形式展现出景观设计作为一种具有包容性、分享性以及社会参与性实践的潜能。在这一项目中，指南成为美国原住民沿海社区挑战由美国陆军工程兵团为岛屿划定的边界线的媒介。由于海平面上升，聚居于美国路易斯安那州让-查尔斯岛上的比洛克西-奇蒂马查-乔克托部落，被迫离开他们长期栖居的岛屿，到北方更远的内陆寻找新的安身之所。考虑到未来50年间平均高水位标记值将随海平面上升而逐渐升高，岛屿可能会渐渐转变为国有资产，而岛民则会失去对其的所有权。为了应对这一问题，项目以指南的形式，建议岛屿原住民采取行动抵抗用于划定岛屿边界的现有高水位标记方式，通过遮蔽与模糊岛屿边界来维护部落对其土地的所有权，使部落居民迁离该岛后依旧可以返回这片曾经的家园。通过仔细斟酌表现形式、灵活把控设计过程，该项目探讨了社区、抗争以及“为他者设计”等议题。在该项目中，景观设计使我们得以对土地边界线的划定过程展开批判性审视，指南的应用则有助于将岛民及其智慧纳入设计过程中。

关键词

边界；社区；参与性；施为者；身份认同

ABSTRACT

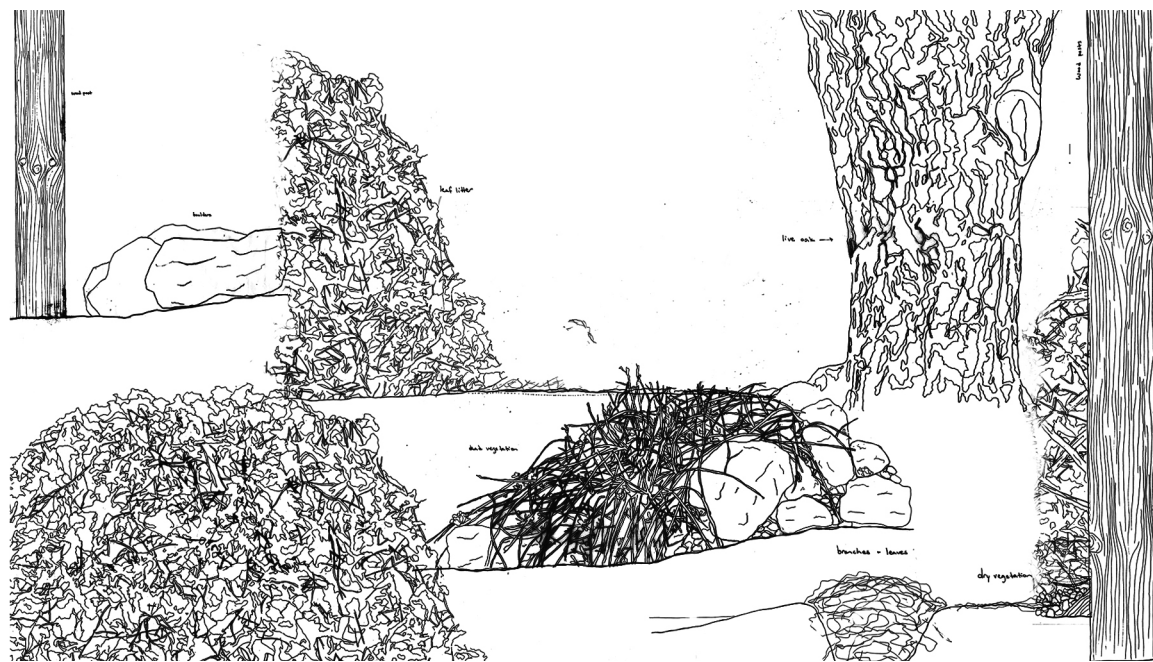
The format of the guidebook carries potential for landscape architecture as a practice of inclusion, participation and social engagement. Here, the guidebook is a medium for a native American coastal community to challenge the boundary lines placed onto its island by the Army Corps of Engineers. The Biloxi Chitimacha Choctaw tribe on the Isle de Jean Charles, Louisiana, forced to leave their island for a land-locked parcel farther north because of sea level rise, will eventually lose their island to state property as this mark rises with the sea in the next fifty years. In response, the project uses the guidebook to suggest acts of community resistance against this water mark, obscuring and blurring the boundary so that the tribe will maintain ownership of their land and have a reason to return after they leave. Through conscious choice of representation style and sensitivity to the process of design, the project provoked questions of community, resistance, and "design for the other." Here, the role of landscape architecture is critical of the boundaries placed onto land, and the uses of the guidebook can help to embrace community engagement and agency.

KEY WORDS

Boundary; Community; Participation; Agency; Identity

译 张健 陆小璇

TRANSLATED BY Angus ZHANG Xiaoxuan LU



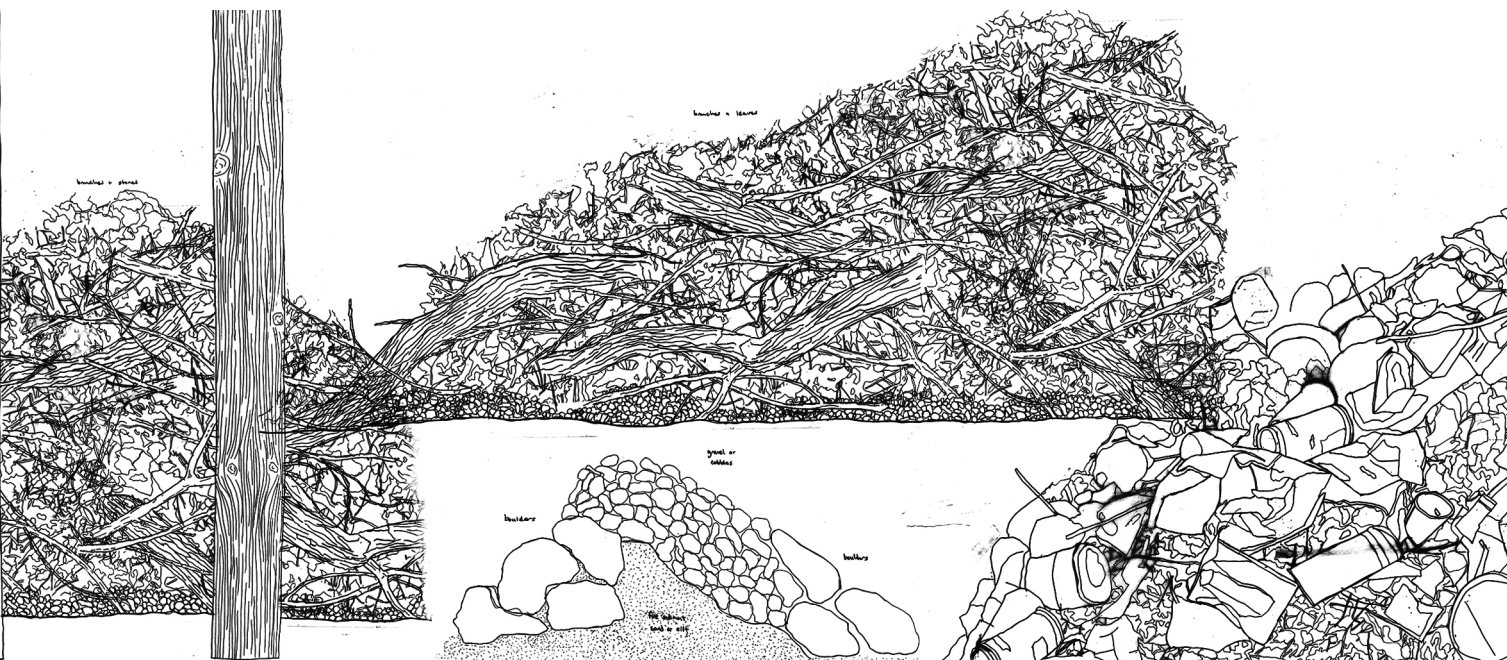
概述：让-查尔斯岛

让-查尔斯岛坐落于美国路易斯安那州最南端，海拔仅数米，自19世纪初以来一直是比洛克西-奇蒂马查-乔克托部落所栖居的地方。1830年，美国政府颁布《印第安人迁移法》，部落先民在此寻得了安身之所。在那时，让-查尔斯岛上多为森林湿地，部落居民孕育出了丰富的渔业、本土手工业和园艺文化。直到近半个世纪以前，让-查尔斯岛才出现既几乎完全被水环绕，但又未与路易斯安那州大陆完全分离的情况。如今，岛民们仍记得当初岛屿还是一处高地时的情形：岛上遍布水松和蒲葵，人们在后院中捡拾柿子，而小鸡、奶牛和兔子则四处悠闲地漫步。

20世纪50年代之后，由于海平面上升、风暴肆虐、缺少泥沙沉积和地面沉降等原因，岛屿上98%的土地已不复存在。不

断开拓的海上石油工业则是激化这些问题的元凶——人们疏浚出长达约14 500km的运河，并在南部海岸区域挖掘了5万口油井，这使得原本已十分脆弱的土地遭受了进一步的切割和破坏。据政府预测，若不采取任何对策，到2050年，人们将无法再踏足让-查尔斯岛；而到21世纪末，岛屿将完全淹没于水下。为应对这一危机，美国住房和城市发展部为该岛提供了4 800万美元的资助。然而，这笔经费并非为了帮助岛民拯救岛屿，而是用以协助他们在北方更远的内陆寻找新的安身之所。自此，让-查尔斯岛社区的居民成为了美国第一批“气候难民”。

尽管被贴上了这样一个并不令人愉快的标签，但这批美洲原住民的迁移安置行动，却实际突显了他们对岛屿的控制权利——即使撤离，他们仍将保留岛屿的所有权，也依旧可以返回这片曾经的家园，在岛屿周围的

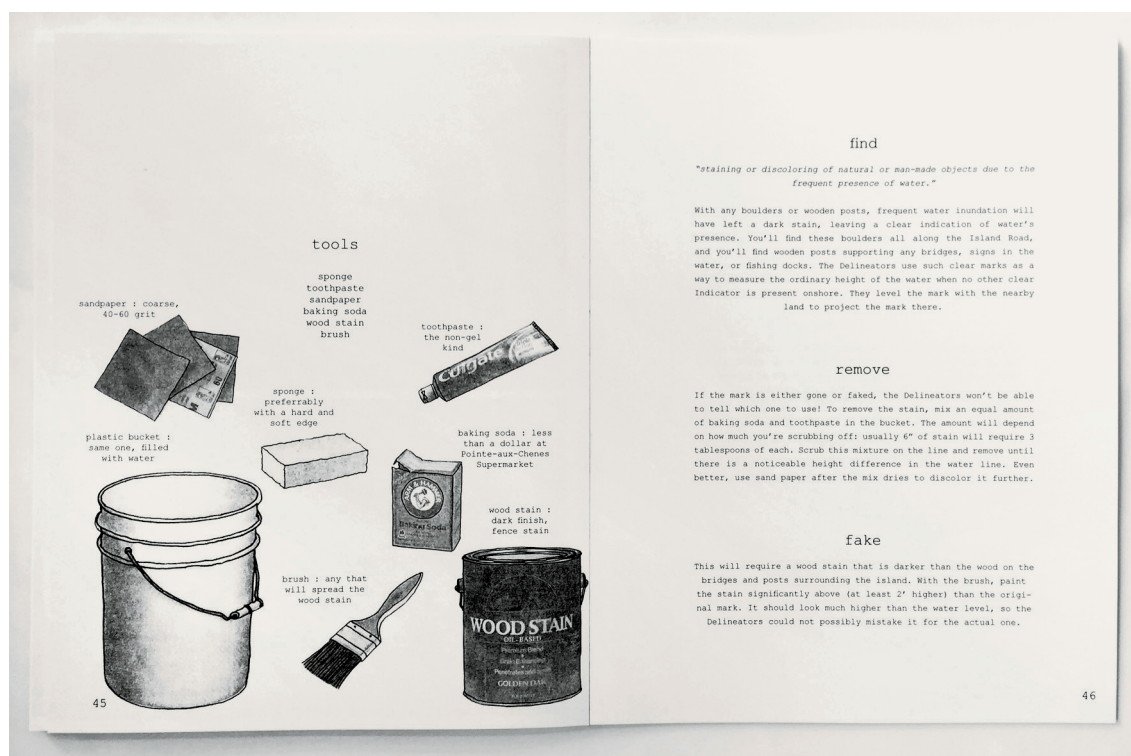


2. 用手绘图来传达指南中的行动所具有的个人化且可触知的属性。
 3. 指南的第45、46页展示了用以消除OHWM特征之一的“水迹”的工具组合。
2. Hand drawing was used to convey the personal, tangible nature of the guidebook proposal.
 3. Page 45 to 46 of the Guidebook, providing instructions to scrub away evidence of "Water Staining," a characteristic of the OHWM.

© Alexandra Mei

水域中进行早已驾轻就熟的捕鱼和种植活动。然而，一旦岛屿完全被水淹没，其所有权将转至州政府。因为根据美国联邦法律和路易斯安那州法律，“所有在冬季可通航和低于高水位的土地”均归州政府所有。这项国有财产的判定主要依据美国陆军工程兵团制定的平均高水位标记（OHWM），这是一项基于地表的多个物理特征对土地进行划定，用以界定美国国土中的土地与水域的指标。随着水位标记的上升，比洛克西-奇蒂马查-乔克托部落所拥有的土地将不断减少，直至完全消失。而在深入剖析让-查尔斯岛的OHWM之后，我们发现这条边界线并非一成不变。事实上，通过一定的干预，被强制划定的水域与陆地、州属与原住民之间的分界线能够被改变和模糊。

该项目关注那些将景观设计作为一种具有包容性、分享性以及社会参与性实践的策



© Alexandra Mei

find

These areas of flow events are a bit less linear. Rather than looking for a dividing line, look for water on the pavement or road surface. These areas are evidence of the incoming water, leaving shallow puddles and soaked plants. The water will creep up driveways, but focus on the areas closest to the water. This is where you can best change the water's path.

collect

Find any debris material that will be able to withstand an influx of water. This includes twigs, branches (ones that are not too thick or brittle), gravel, and some pieces of trash. These items will be useful in other situations. The water can creep in, but it will not be able to carry away the items. You'll need as much as you can get. These topographic changes will be useful in other situations.

displace

Using what you've collected, build mounds up to 12" tall that jut out from the shore about 10'. A tarp should be placed over the mound of debris, and the tarp should be at least 12" high. This will help to keep the debris from being washed away. This will help to keep the debris from being washed away.

[move]

MULTIPLE OBSERVED FLOW EVENTS

find

Look for any trash or other litter that is caught in branches, pushed up by water, or within the crevices of boulders. The amount of litter will vary, depending on if you are nearby a garbage house or a land no longer accessible by foot. The litter will be in various kinds of forms and sizes, so use your gloves and a trash grabber to help.

remove

Use the litter to help about removing or shifting the debris completely. The litter along the shore is a simple indicator. Once you have an established line of debris along the shore and a bucket full of litter, combine it with an equal amount of vegetative debris. Then place a pile of this combined debris behind the mounds created for the washed indicator. This will build up both the sediment and a pile of human-made evidence of life on the island.

fake

For this step, you'll need to have already built the mounds from the washed indicator. Once you have an established line of debris along the shore and a bucket full of litter, combine it with an equal amount of vegetative debris. Then place a pile of this combined debris behind the mounds created for the washed indicator. This will build up both the sediment and a pile of human-made evidence of life on the island.

[scrub]

PRESENCE OF LITTER + DEBRIS

find

"the removal of leaves, needles, and other organic ground cover due to flowing water."

Look for dry patches of vegetation that are next to bare areas of soil and rock. The vegetation that is still on the ground will not be loose, more like vines and roots stuck to the ground. This material will have washed away with the water. The adjacent soil and rock will also most likely be larger pieces, as these will stay put even when water washes over.

collect

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

displace

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

[move]

LEAF LITTER DISTURBED OR WASHED AWAY

find

"debris deposited as streamflow recedes; commonly forms linear features or piles and often collects on the upstream side of inundated vegetation or other flow barriers."

Look for piles of branches, leaves and other debris on the coastline. They will usually have a clear line on the shore up to the water. They will be 1-2' high, depending on the strength of the current and/or the most recent storm event.

collect

Elsewhere on the island, there will be debris scattered at the foot of boulders. This debris will be closer to the water than the debris on the shore. This debris will be closer to the water than the debris on the shore.

displace

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

[move]

WRACKING

find

"any transition in the physical, chemical, or biological qualities of the sediments within and adjacent to a stream channel"

The change is subtle, embedded in the characteristics of simple pieces of sediment. Look for a change in size, where rocks from 4-12" wide (gravel, cobble or boulders) are found against fine material like silt or clay. Also look for a change in color. This will help to keep the debris from being washed away.

collect

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

[move]

CHANGES IN CHARACTER OF SOIL

find

The remaining salt water destroys many of the plants on the island, leaving many dead leaves and branches in its wake. These will be the same as those that were found on the shore, but they will be more scattered. This will help to keep the debris from being washed away.

remove

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

[grow]

DESTRUCTION OF TERRESTRIAL VEGETATION

find

Next to the water, you should be able to see a stark change in plant height, from low, 12" tall grasses to 20" tall trees. Some of the lower plants may be damaged in the water. These areas are mostly along the water's edge on the island, behind the former houses. The trees, vines, ferns from the salt water, stick out of the ground like a new thorn.

remove

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

plant

Take the leaf litter and debris you've collected and place it within the mounds. Create mounds up to 12" tall. This will help to keep the debris from being washed away.

[grow]

CHANGE IN PLANT COMMUNITY

find

Similar to the leaf litter disturbed or washed away indicator, look for dry patches of vegetation near the water that have been disturbed. These will appear to have been flattened, or the patches may have been washed away. The vegetation that is still on the ground will not be loose, more like vines and roots stuck to the ground. The adjacent soil and rock will also most likely be larger pieces, as these will stay put even when water washes over.

remove

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

plant

Take the leaf litter and debris you've collected and place it within the mounds. Create mounds up to 12" tall. This will help to keep the debris from being washed away.

[grow]

VEGETATION MATED DOWN, BENT OR ABSENT

find

"staining or discoloring of natural or man-made objects due to the frequent presence of water."

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

remove

Use the rake to remove the dead vegetation. You can remove the dead vegetation in a 3' wide strip. Try not to remove the live vegetation. If you are unable to remove the dead vegetation by hand, use a rake. This will help to keep the debris from being washed away.

[scrub]

WATER STAINING

略和试验。通过关注类似于OHWM这类便于政府机构展开控制而强行划定的水域及陆域边界，该项目提出了具有持续性、本土性以及集体性的景观干预策略，以期在对已有边界发出挑战的同时，维护比洛克西-奇蒂马查-乔克托部落的身份认同感。

形式：边界抗争指南

该指南列举了可与目前应用于让-查尔斯岛的OHWM的相关特征进行抗争的具体方式。有了这份指南，岛上居民将可以抵抗逐渐向岛内侵占的海水边界，以维护岛屿所有权。通过详细阐述水位标记的性质和掌控这条界线的制定机构及机制，该指南试图使这条边界的制定过程透明化，以进一步向其发起质疑。指南的最终目的是促进一种以原住民为主体，以周或月为操作周期，具有文化性及公众参与性的长期护岛行为。

除这些较小规模的干预措施外，项目亦考虑到在上述具有策略性的护岛行为得以实施的基础上，如何从更高远的视角统筹规划岛屿形态。通过综合考量已知的最佳捕鱼点、岛上住宅现状，以及公墓和码头等的位置，岛屿未来的形状及地势应为实现社区的预期目标而服务。在此要指出的是，对这些岛屿形态进行构想的目的，并非是使整个岛屿免受海水上升的侵扰。相反，这些构想希望通过岛民对其居住已久的土地的了解和理解，稳固其对岛屿的所有权以及对周边水域的使用权。

该指南将景观设计实践作为一种规划过

程，而非解决方案。其特有的形式一方面提供了改变沿海地带边界的方法，另一方面则鼓励当地部落通过自己的知识和期许来塑造土地。景观设计的专业知识并非旨在制定出最终的方案，而是提供指导。此外，通过鼓励采取行动而非提供解决方案，该项目将目光集中于积极塑造着路易斯安那州景观的当代美国原住民文化。通过社区的持续行动，岛屿仍将归属于部落居民。在塑造土地的同时，比洛克西-奇蒂马查-乔克托部落的身份特征也将被重新确立并不断强化。由此，在文化与景观之间所形成的相互依存的关系，凸显了“土地”在当前关于政治界线的讨论中的重要地位。社会形态于景观实践中萌发，反之，土地则由其所承载的记忆和身份特征所塑造。

呈现：述行性成果汇报

该项目进一步对样本呈现的汇报方式展开探索，以期传达边界抗争指南所具有的个人化、可触化的特征。毕业设计的最终汇报成果包括美国陆军工程兵团用于划定水域边界的文件、得以展现OHWM中各项特征的生物材料模型、指南中列出的每项行动的剖面图和平面图、指南副本，以及收集而来的让-查尔斯岛与岛上部落的照片。上述各项材料由手绘图、照片拼贴，以及经过仔细推敲的如纸张或土壤等输出材料综合呈现。

除进行以上工作外，最终汇报以一本70页的图册（90cm×60cm）进行呈现。每一页都以标准建筑施工图的形式展示了岛屿



presence of litter and debris
垃圾和碎屑



leaf litter disturbed or washed away
被搅乱或冲走的落叶



destruction of terrestrial vegetation
被破坏的陆地植被

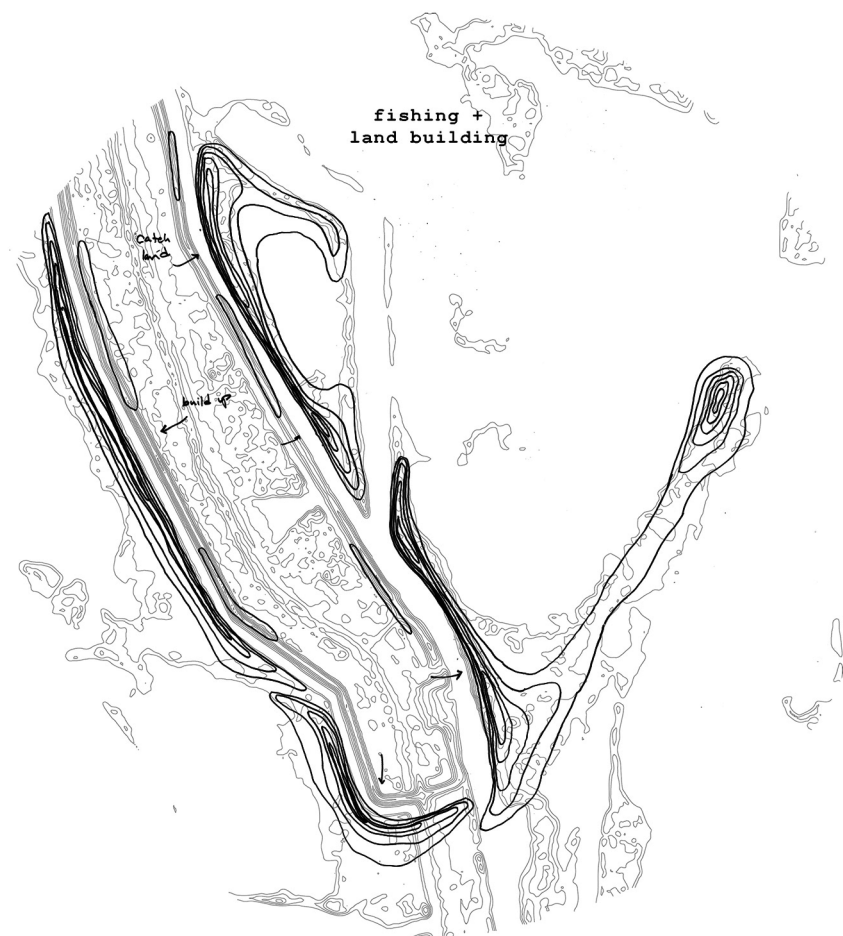
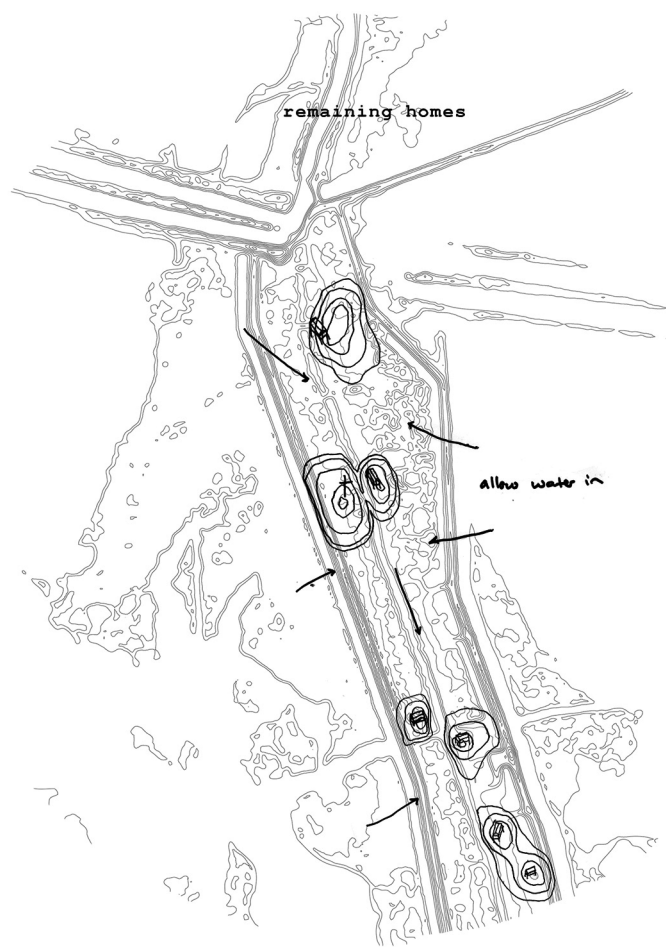


wracking
碎裂的材料



multiple flow events
多种渗流过程

4. 让-查尔斯岛上最普遍的、针对OHWM的9种具有代表性的工具组合。
5. 标示OHWM的生物材料模型。
4. Instructions for the nine characteristics of the OHWM that are most prevalent on the Isle de Jean Charles.
5. Live material models of the OHWM.



的周边环境与空间信息。此外，图册的每一页上都附有一张半透明夹页，每张夹页都通过勾画出与其下图片的位置及尺度相符的岛屿的边界位置，强调州政府在土地上强制绘制边界的行为。综上所述，毕业设计的最终汇报是对如下三方面的平行呈现：岛屿的直观物理性质、决定其地图呈现的边界制定机制，以及指南中所提议的可与边界相抗争的社区行动。

对项目呈现风格的有意考量——或是说对一般呈现方式的有意颠覆——是一种将景观现状及最终设计与公共实践相结合的实验。通过融合手绘图的触感、图册的直观性以及指南所具有的可视学性，该项目旨在构建一种面向沿海社区居民的行动及决策机制。这种联系是一种不同于州政府与岛民之

间现有关系的、存在于我们俗称的“设计师”与“委托方”之间的新的联系。

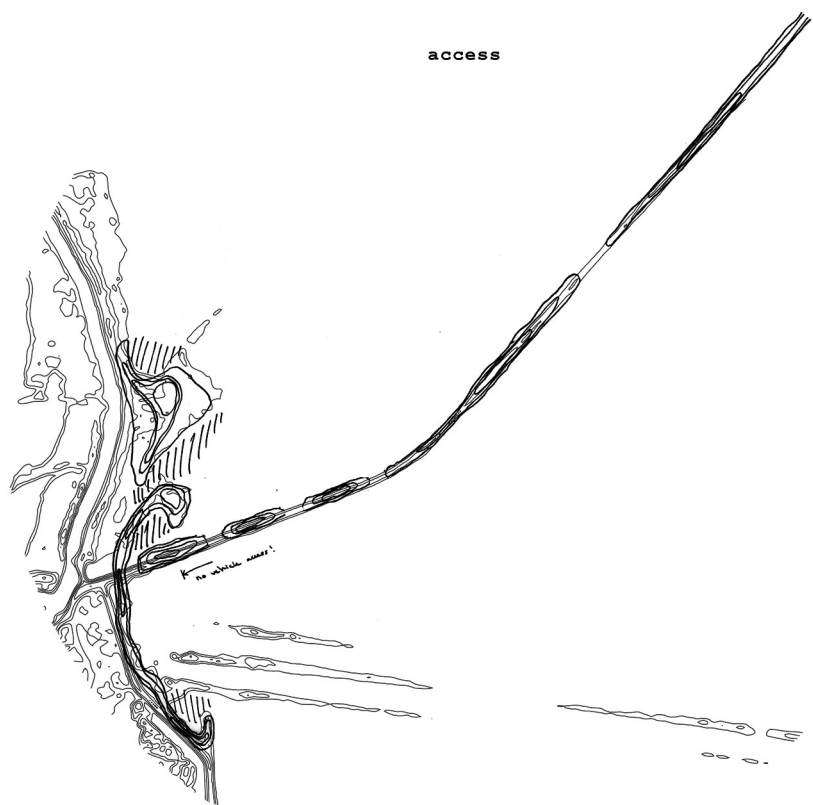
反思：关于实践

该项目萌发于我对让-查尔斯岛数量巨大的人口迁置现状的关注，亦是我对自身在景观设计实践中所扮演角色的个人探究。由于不存在预算及合法性的限制，我的毕业设计有幸对如何使景观设计在那些位于气候变化前线的沿海社区发挥最大作用的议题展开探讨。在这一过程中我逐渐发现，传统意义上总体规划图的制定，对于上述目标的实现并非必要的。在本项目所探讨的议题中，“设计”是需要作出适时改变的流动的过程。最为重要的是，“设计”的形成应当基

于对现实存在的、具有文化和物理特征的景观的深入了解。在该项目中，边界抗争指南所具有的灵活而可触知的特征，不但保证了对土地的塑造行为被交还给那些与其生息最直接相关的岛上社区的手中，亦使景观设计师的地位在岛民塑造土地的长期行为中得以保存和延续。因此，基于对景观中所蕴含的力量和那些对本地社区有着深刻理解和尊重的政府机构的了解和认知，景观设计能够发挥其更大的潜能，以应对不断出现在我们周围的物理和社会边界。LAF

注释

该项目为作者在哈佛大学设计研究生院攻读景观设计硕士时的设计项目，由罗伯特·皮埃特鲁斯科教授指导。该项目获得了由哈佛大学设计研究生院景观设计系颁发的毕业设计奖。



6. 依据比洛克西-奇蒂马查-乔克托部落期望的目标，构想出的可能的岛屿形成方式。
6. Possible island formations according to desired goals of the Biloxi Chitimacha Choctaw.

Narrative: The Isle de Jean Charles

At the southern-most edge of Louisiana, with an elevation of just a couple meters, is the Isle de Jean Charles, home to the Biloxi Chitimacha Choctaw tribe since the early 1800s. Here, early ancestors found refuge after the United States Indian Removal Act of 1830. In these earlier days, the island was a forested wetland, and the tribe cultivated a rich culture of fishing, making and gardening. Only in the last half century has the Isle de Jean Charles been both connected to the mainland state and surrounded entirely by water. Today, the residents remember when the island was high ground, covered with bald cypresses

and palmettoes, when they would pick persimmons from their backyard gardens, and when chickens, cows and rabbits would roam the island.

Since the 1950s, the island has lost 98% of its land. This is due to sea level rise, severe storms, lack of sediment deposition and land subsidence. These issues were ignited by the presence of the oil industry on the coast, with 9,000 miles of canals dredged and 50,000 oil wells dug into the southern coast, cutting through and destabilizing the already fragile land. If nothing is done for the island, the state predicts that the Isle de Jean Charles will be inaccessible by 2050 and completely submerged underwater by the end of the century. In response, the

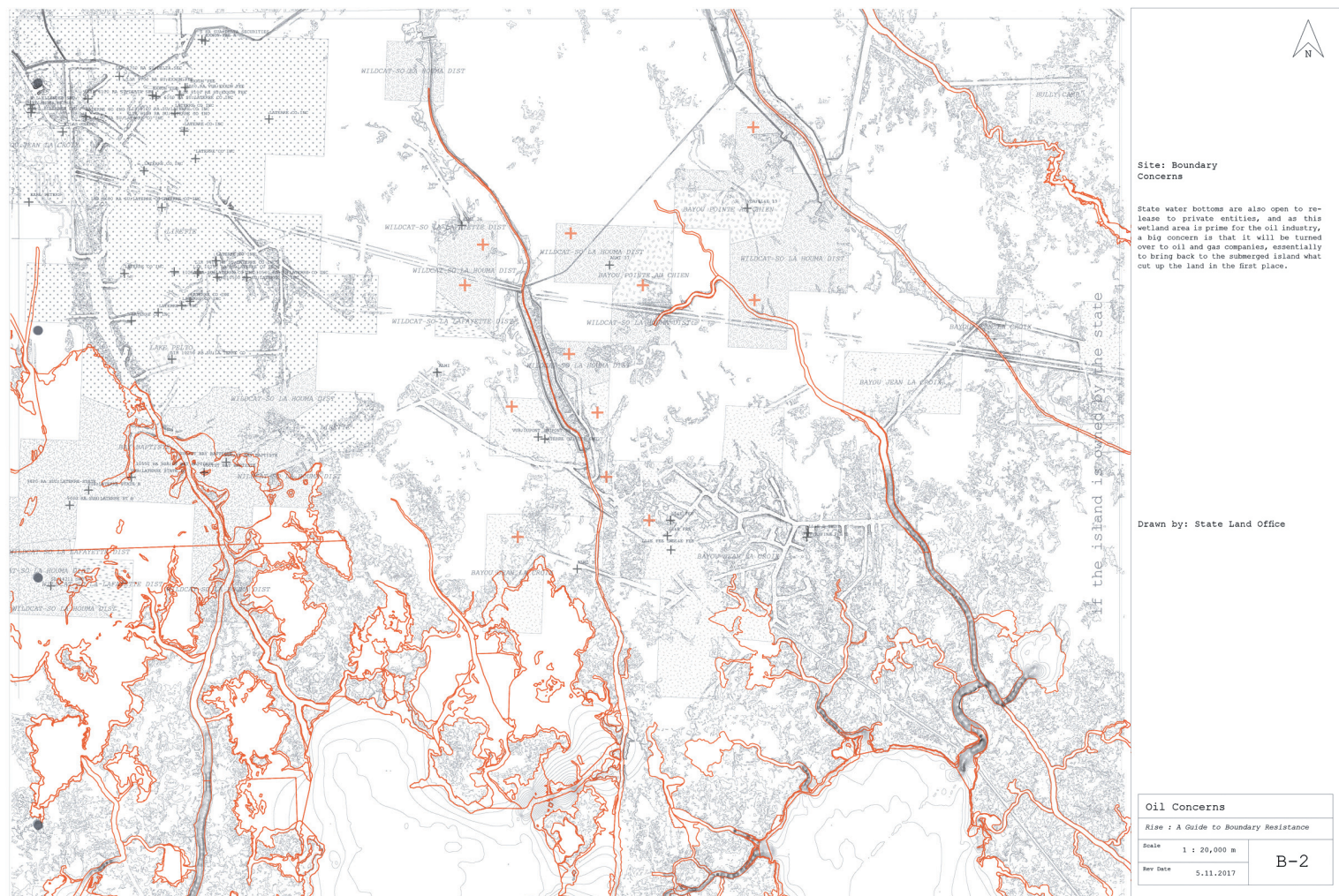


island community received a grant of 48 million USD from the U.S. Department of Housing and Urban Development not to save their island, but to resettle their home farther north to a land-locked parcel of land, labeling this community as the first "climate refugees" in the United States.

Despite this unwanted label, the Native American community's resettlement is actually an act of agency over their island, as they will still maintain ownership of the island even after they leave. This ownership will allow them to continue to visit their home and to access the surrounding waters for the fishing and farming the area

is known for. However, once the water completely submerges the island, it will belong to the state. According to federal and Louisiana state law, the state owns "all land that is navigable and below high water in the winter season." This state property is physically delineated on land by the Ordinary High Water Mark (OHWM), a formation of several physical characteristics on the ground that the Army Corps of Engineers has determined to be the divide between land and water. As the water mark rises, the Biloxi Chitimacha Choctaw's property diminishes and eventually disappears. Zooming in to closely analyze the OHWM

7. 让-查尔斯岛（图中红色部分）和划定的路易斯安那州水域范围。
7. Isle de Jean Charles (in red) and the designated Louisiana state water bottoms.



on the Isle de Jean Charles, we see that the boundary line can actually be altered and obscured to effectively challenge the imposed division between water and land, state and native.

This project is interested in methods and experiments that situate landscape architecture as a practice of inclusion, participation and social engagement. By focusing on boundaries like the OHWM that are placed on the land for bureaucratic control, the project proposes continued, local and collective action on the landscape that both challenges these lines and sustains local identity.

Format: The Guide for Boundary Resistance

The guidebook outlines the specific actions necessary to combat each characteristic of the OHWM on the Isle de Jean Charles. With this, the community can resist the encroaching water boundary to keep their island their own. Explaining the nature of the water mark, who delineates it, and their process of marking, the guide intends to make such boundary-making transparent in order to effectively challenge it. Ultimately, the guidebook imagines a cultural and generational undertaking

8. 如果让-查尔斯岛归州政府所有，将被作为原油产业区的区域。
8. Map of the projected oil industry if the island is owned by the state.

of weekly and monthly actions that will transform the community's island over time.

In addition to these smaller scale interventions, the project zooms out to find possible island forms if these actions play out strategically on the island. Based on the spots known to have the best fishing, the homes currently on the island, and the location of the island cemetery and marina, these future landforms address possible desired goals of the community. It is critical to note that these forms do not attempt to save the entire island from rising sea levels. Instead, they use community knowledge and understanding of the land the tribe has lived on for so long, in order to maintain ownership and access to their waters.

This guidebook posits a practice of landscape architecture that is a projection, rather than a solution. Its format provides methods for changing these boundaries imposed onto coastal lands while encouraging the local tribe to use their knowledge and goals to shape their own land. The expertise of landscape architecture is used as a guide rather than a definitive answer. Further, by encouraging action over solutions, the project focuses on the present-day Native American culture that is active in shaping Louisiana's landscape. Through the persistent action of the community, the island is still their own. And, as a product, their identity as the Biloxi

Chitimacha Choctaw is strengthened and continuously re-established as they shape their land. Here, culture and landscape have a co-dependency that renders the land evermore present in our current conversation of political boundaries. Social formation is derived through landscape practices and conversely, the land is formed by the memory and identities embedded in it.

Representation: A Performative Review

The project was further explored through analog representation techniques that conveyed the personal, tangible nature of the guidebook proposal. The final presentation included the documents which the Army Corps uses to delineate the water boundary, live material models of each characteristic of the OHWM, sections and plans of each action outlined in the guidebook, copies of the guidebook itself, and collected photos of the Isle de Jean Charles and the tribe. Each of these combined hand drawing, photo collage, and a careful consideration for the output material, be it paper or soil.

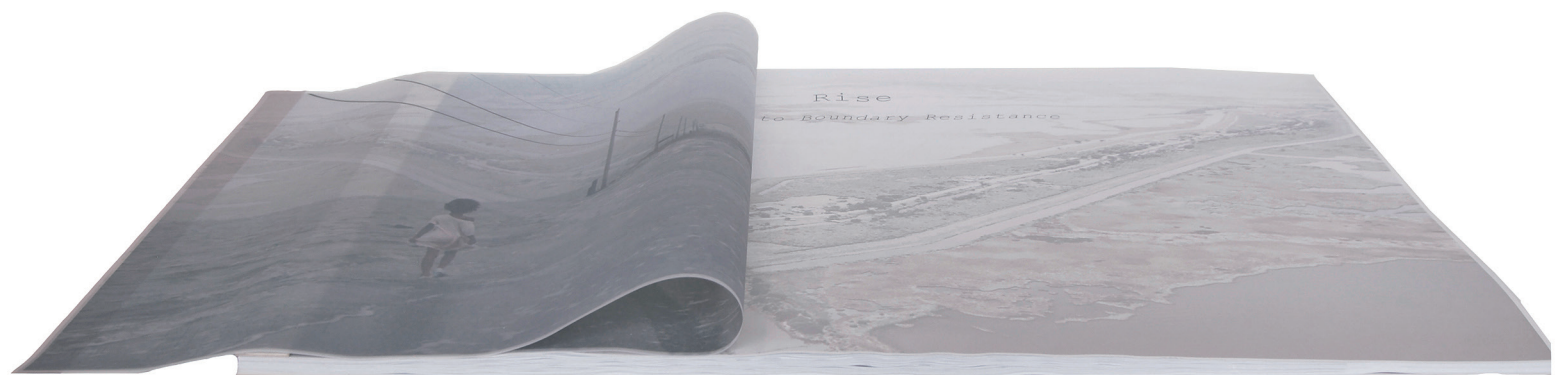
In addition to this work, the actual presentation consisted of flipping through a 70-page, 3 feet x 2 feet drawing set. Each page was formatted like a standard construction document showing the context

and spatiality of the island. But as part of the drawing set, translucent sheets were also placed on top of each page and outlined the boundary placed on the island at every scale, emphasizing the state's act of imposing boundaries on the land with each image. All together, the presentation became a performance that paralleled the physicality of this island, the boundary formations defining its existence, and the proposed acts of resistance.

The consciousness, and perhaps subversion here of representation style is an experiment in how landscape, and its resulting design, can be uniquely connected to communal practice. With the tactility of hand drawing, the accessibility of the drawing set, and the adaptable nature of the guidebook itself, the project seeks to form a relationship with coastal communities that posits an alternative to the current state and resident relationship, suggesting a new connection between so-called designer and client.

Reflection: A Question of Practice

This project is an extension of my interest in the massive displacement of populations we are witnessing today, as well as a personal investigation of my own role in the practice of landscape architecture. Without the confines of a budget or any



© Alexandra Mei

9. 用以展示该项目的图集。
 10. 收集到的让-查尔斯岛和比洛克西-奇蒂马查-乔克托部落的照片。
 11. 图集最终成果展示。
9. Drawing set used to present the project.
 10. Collected photos of the Isle de Jean Charles and the Biloxi Chitimacha Choctaw.
 11. Final presentation of the drawing set.



© Keith Scott
10



© Keith Scott
11

legalities, I had the privilege to explore how landscape architecture can be most useful to the coastal communities on the front lines of climate change. What I learned is that this does not necessarily include a master plan. Here, design is fluid; it needs to be able to change at a moment's notice. Most of all, it needs to be informed by an understanding of the landscape that is at once realistic, cultural and physical. For this project, the format of the guidebook provided the flexibility and tangibility necessary, and allowed the practice of shaping land to be handed over

to the communities most directly concerned, while still maintaining the position of the landscape architect. Thus, realizing the power embedded in these landscapes and the agency of the communities that understand them, landscape architecture has the potential to address both the physical and social boundaries already rising around us. **LAF**

NOTE

This project was developed during the Masters in Landscape Architecture program at the Harvard Graduate School of Design with Professor. Robert Pietrusko. It was awarded the Thesis Prize from the GSD Landscape Architecture Department.